

American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings. Julius Böhler, 34 West 54 St.—Works of art. Old paintings.

Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.

Canessa Gallery, 479 Fifth Avenue—Antique works of art. C. J. Charles, 718 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

C. J. Dearden, 7 East 41 St.—Old chairs. E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 720 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.

E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.

Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potties.

Klekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 709 Fifth Ave.—Old Masters.

Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.

Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.

Kraemer Gallery, 16 West 55 St.—Old painting of the French and English schools.

Levesque & Co., 718 Fifth Ave.—Ancient and modern paintings.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

McDonough Art Galleries, 20 West 34 St.—Modern Paintings.

E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints. Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.

Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.

Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.

Powell Gallery, 983 Sixth Ave.—American paintings.

Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.

Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.

Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.

Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains. and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.

Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.

Jacques Seligmann, 705 Fifth Ave.—Works of art.

Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Chas. Vignier, 718 Fifth Ave.—Oriental works of art.

H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare engravings and etchings.

W. Scott Thurber—Fine Paintings and etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objets du Moyen Age.

Henry Reinhardt—Old and modern paintings.

tion, and that the said Custom House is unwilling to release them for transfer to and exhibition here, while the directors of the Museum here are having difficulty in obtaining a new bond.

RYERSON BUYS PRIMITIVES.

The two interesting and important examples of the German Primitive painter, the quaintly named "Master of Frankfort," reproduced on this page, were recently sold by the Ehrich Galleries, through which they were imported, to Mr. Martin A. Ryerson of Chicago, who has loaned them for exhibition to the Chicago Art Institute.

The works of the Master of Frankfort were formerly often erroneously attributed to Konrad Fyol. There are



DONORS AND SAINTS.

By the "Master of Frankfort."

Sold by Ehrich Galleries to Mr. Martin A. Ryerson of Chicago.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

French Gallery—High-class pictures.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch and English schools.

Lewis & Simmons—Rare objects of art and Old Masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

A. Samson—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

several examples in the Antwerp Museum.

Of the present paintings whose old frames bear the legend, "Meister von Frankfort," one represents the donor—a man kneeling with a saint, possibly St. Louis, holding a royal crown and a boy child also kneeling, and the other a woman donor, garbed as a nun, a little girl kneeling also beside her, and St. Elizabeth with crown on head, holding a crown in each outstretched hand.

In beauty of quaint expression, color quality and admirable conservation the panels are unique of their kind.

BESNARD EXHIBIT OFF?

If reports from Boston are correct, the long planned and announced exhibition of works by Albert Besnard, recently shown at the Boston Museum, to be held in this city under the management of the Museum of French Art, will be delayed in opening, if it takes place at all. It appears that the pictures were entered under a bond, arranged by the Boston Museum, for exhibition purposes only, as they fall, for the most part, under the twenty-year restric-

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—Recent paintings by Glenn Newell, Mar. 3-15.

Association American Painters and Sculptors—International exhibition of modern art, Sixty-ninth Reg't Armory, Lexington Ave. and 25 St., to Mar. 15. Week days 10 to noon, \$1. Noon to 10 P. M., 25 cts. Saturdays, 10 A. M. to 10 P. M., 25 cts. Sundays, 2 to 10 P. M., 25 cts.

Brooklyn Institute, Eastern Parkway, Brooklyn—Jaenne d'Arc exhibition—J. G. Shepherd and L. Lehmaier pictures, Bessie Potter Vonnoh sculptures, through March. Admission free.

Carroll Studios, 64 West 38 St.—Exhibition of representative American etchers. Rare plates. Colored chalk portraits by Miss Seymour.

Catholic Club—Paintings by G. Previati, Mar. 3-17.

Charles Galleries, 718 Fifth—Grosvenor Thomas Collection of Stained Glass, through March.

Cottier & Co., 3 East 40 St.—Pastel and Gouache portraits by the early English painter, Daniel Gardner, to Mar. 25.

Durand-Ruel Galleries, 5 West 36 St.—Paintings by Renoir.

Ehrich Galleries, 463 Fifth Ave.—Comparative portrait exhibition of old masters of the English, French, German, Dutch, Flemish, Italian and Spanish Schools, through Mar. 8.

Folsom Galleries, 396 Fifth Ave.—Paintings by William J. Glackens, to Mar. 17.

E. Gimpel and Wildenstein Galleries, 636 Fifth Ave.—Paintings by Walter Gay of Paris, some loaned by collectors and Luxembourg and Met. Museums, through Mar. 29.

Gorham Co., 36 St. and Fifth Ave.—Medallic art of G. Cariati, through Mar. 15.

Hodgkins Gallery, 630 Fifth Ave.—Portraits in watercolor by John Downman.

Frederick Keppel & Co., 4 East 39 St.—Exhibition of etchings by Appian, Lalanne and Daubigny, through Mar. 18.

Klackner Galleries, 7 West 28 St.—Exhibition of work in Japan, by Helen Hyde.

Knoedler & Co., 556 Fifth Ave.—Annual exhibition American Watercolor Society Mar. 3-15. Paintings of English Gardens by Mary Helen Carlisle, Mar. 3-15.

Macbeth Galleries, 450 Fifth Ave.—Paintings by F. C. Frieseke, to Mar. 10, and by Charles Morris Young, Mar. 3-16.

Macdowell Club, 108 West 55 St.—Thirteenth Group—Representative Canadian painters, Mar. 6-18.

Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.

Milch Gallery, 939 Madison Ave.—Paintings by W. E. Norton, D. Stuber, C. Coman, Edith Garrigue and M. Braun, to Mar. 8.

Montross Galleries, 550 Fifth Ave.—Henry G. Dearth's recent oils, to Mar. 8.

National Arts Club—Retrospective exhibition of works by the late Frederick W. Freer, to Mar. 9.

Powell Gallery, 983 Sixth Ave.—Paintings by John J. Redmond, to Mar. 11.

Photo-Secession Gallery, 291 Fifth Ave.—Photos by Alfred Stieglitz, to Mar. 15.

Ralston Galleries, 567 Fifth Ave.—Portraits and pictures by Albert Rosenthal, through Mar. 15.

Reinhardt Galleries, 565 Fifth Ave.—Loan exhibition of portraits by representative living painters, through Mar. 15. Admission, 25 cents.

Scott & Fowles Co., 590 Fifth Ave.—Watercolors by J. M. W. Turner.

R. Seckel, 31 East 12 St.—Engravings by Durer, through Mar. 20.

Snedecor Gallery, 207 West 46 St.—All American Group of Painters, through Mar. 8.

Yamanaka & Co., 254 Fifth Ave.—Exhibition of ancient Chinese potteries, of Han, Tang, Sung, Yuan and Ming dynasties.

AUCTION SALES CALENDAR.

American Art Ass'n—At the American Art Galleries, 6 East 23 St., the art collections (Part I) of Alexander W. Drake and paintings and studies by the late Julian Rix. Exhibition opens Mar. 5. Sales (Drake), Mar. 10-15, 2.30 P. M., and Mar. 12-14, inclusive, 8.15 P. M. (Rix), Mar. 10-11, 8.15 P. M.

Metropolitan Art Ass'n—Anderson Art Galleries, 15 East 40 St.—Art collections of Mrs. Arthur Johns on exhibition to Mar. 11. Sale Mar. 11-15, 2.30 P. M. Rare prints and drawings. Sale Mar. 5-7, 8.15 P. M.

EXHIBITIONS NOW ON

The Armory Show.

Who shall determine how much may be attributed to real art interest and how much to curiosity, of the five thousand dollars and more in entrance fees, at twenty-five cents each, received by the International Exhibition of Modern Art in the 69 Regiment Armory during its first week? With this amount in entrance fees and more than \$30,000 worth of art works sold, it looks as if New York had been waiting for some live art "movement" to come along and stir its interest.

Needless to say, the Armory is thronged daily. The centre of attraction, however, for the mob is the so-called "Chamber of Horrors," due of course to the American sense of humor, as it is really a room full of mirth-making spectacles, which no one has yet been found to take seriously.

There is every evidence that New York has decided to give the "Cubists," "Futurists" and other freakists, "the laugh," a bad sign for these "jokers of the brush." In fact, some predict that New York's laugh will bury these new apostles of art in oblivion.

Marcel Duchamp's mixture of leather, tin and broken violins, which he calls "A Nude Descending a Staircase," draws shrieks of laughter from the crowds who gather about it eight deep, in their eagerness to discover the lady or the stairway. Had the mind (or the stomach) which conceived this novel presentation of the female form divine invented some comprehensible title, the financial results would doubtless have not been as large, and certain it is that M. Duchamp has done his part towards swelling the door receipts, and may therefore safely be called a "Profit."

Why should time be wasted in advertising these "carpenters" who in a few weeks, when the public has had its laugh, will have to seek places in their real trade? The management was wise, however, in bringing their works to New York, but they have served their purpose, as by comparison with them any good work of art is doubly appreciated and the management was wiser still in offering to the public a number of beautiful examples by sane and serious men, whose art only shines the more by its close proximity to this vaudevillian collection. It is the work of such masters as Manet, Monet, Renoir, Degas, Corot, Courbet, Daumier, Puvis De Chevannes, Rodin, Bourdelle, Rousseau, Maris, Whistler, A. P. Ryer, John H. Twachtman, Weir, and many other European and American painters and sculptors which command serious consideration and respect for the exhibit, and which are a relief to eyes and minds tortured by the disquieting perpetrations of the art criminals.

L. Merrick.

Early Portraits at Ehrich's.

A "Comparative Portrait Exhibition," composed of specially selected and representative portraits by early English, French, Dutch, Flemish, Spanish, German and Italian masters, is now on at the Ehrich Galleries, No. 463-465 Fifth Ave., through March 8.

The display, both in the merit and interest of its individual examples, as a rule, and as a whole, is one of the most attractive and educational enjoyed in New York in many a day. Knowledge of the painters and schools represented and of their characteristics, is at once evidenced as one enters the gallery, and a goodly amount of time is necessary to fully absorb its value and interest.

Sir Thomas Lawrence, with a typical portrait of "Mrs. Cartwright," and Sir Joshua Reynolds, with the well-known presentation of "White the Pavior," represent the early English school, while the early French masters have as their spokesmen, J. L. David and Hubert Drouais, the former with his striking portrait of a "Prefect of Police," and the latter with a three-quarter length portrayal of a sweet-faced middle aged "Grand Dame," a most charming canvas, and which has been sold.

Albert Cuyp, with his large two figure group, "Franz Mieris and wife," seen before at these galleries, and Nicolas Maes, with a half life size thoroughly typical portrait of the Princess of Orange, well represent the early Dutch school, and an unusually fine three-quarter length standing portrait of a "Nobleman and Dog" and a half length of Sir Thomas Chaloner by Van Dyck, a pleasing example, represent the Flemish painters of old.

There are two early German portraits, one of exceedingly rich quality, of Conrad Zeller by Christopher Amberger, and another, a quaint family group of the Meyer family, mother, son and daughter, by Barthel Bruyn, while Tintoretto and Moroni

are exemplified in the early Italian school, the first, by a strong double portrait of a Nobleman and Dwarf, called by Berenson "A thoroughly characteristic masterpiece," and the second by a half length of "A Gentleman," full of life and of rare quality.

A half length standing portrait of a lady by Claudio Coello, softer in color and expression than are the works of Alonzo of the same name, and the always striking, fine portrait of "El Conde de Tepa" by Goya, already mentioned, well represent the early Spanish school, and complete this good exhibition.

Fine Portraits at Reinhardt's.

An exhibition of seventeen portraits of unusual representative quality by twelve of the most prominent foreign and three American living artists, will open at the Reinhardt Galleries, No. 565 Fifth Ave., today, to remain through March 15. There will be an admission fee of twenty-five cents, the proceeds from the total of which will be devoted to the Music School Settlement of the East Side, under the auspices of the Junior League, the young lady members of which organization will preside over the tea table at the opening today, when the admission will be one dollar.

Durer Engravings at Seckel's.

An exhibition of forty engravings by Albrecht Durer is on at the Rudolf Seckel Gallery, 31 East 12 St., through March 20. Many of the examples are of great rarity. One, "The Crucifixion," from the Passion, on copper, little larger than a fifty-cent piece, is valued at \$12,000. The engravings are all in an excellent state of preservation and are typical of the master's great religious sentiment, beauty of drawing and line. A collection of sixteen from "The Passion" are of especial value and rarity. It is seldom that art lovers have an opportunity of viewing so interesting a collection.

Three Displays at Brooklyn Institute.

The President and Trustees of the Brooklyn Institute of Fine Arts have arranged three exhibitions, to open with a reception tonight, and to the public tomorrow. The James G. Shepherd paintings recently shown at the Lotos Club, pictures loaned by M. Lehmaier, sculptures by Bessie Potter Vonnoh and the Joan of Arc display, transferred from the Numismatic Society's Gallery, will all be shown.

The hostesses will be Mmes. Carol De Silver, Walter N. Crittenden, George D. Pratt, Herman Stutzer, William Henry Fox, J. Herbert Low, Frederick B. Pratt, William A. Putnam, F. W. Hooper, James A. Farrer, Bessie Potter Vonnoh, L. V. Lockwood, E. C. Blum and Alfred T. White. Further notice will be made next week.

Dan'l Gardner at Cottier's.

An exhibition of twelve pastel and gouache portraits by the early English portraitist, Daniel Gardner (1750-1805) opened at the Cottier Gallery No. 3 East 40 St., on Thursday, to continue through March 25. The portraits, all half life size, the fashion peculiar to the artist's time, are from the well-known collection of Lady Strachey. Gardner's work has only become known to the public the past few years. Notice will be made next week.

Old Chinese Potteries at Yamanaka's.

An unique collection of Chinese mortuary potteries and figures of the Han, Tang, Yuan and Ming dynasties are on exhibition in the Yamanaka & Co. galleries, 254 Fifth Ave., where they will be shown indefinitely.

Heretofore the Chinese prejudice against disturbing the graves of their ancestors, made the excavation and exhibition of such objects impossible, but now that the building of railroads throughout China has made it necessary to disturb many of the burial places, a remarkable collection of glazed potteries and marble figures, such as were found in quantity in and around the tombs, have been acquired for this exhibition, the oldest dating from the Han dynasties, 206 B. C. to 220 A. D., when the art of glazing pottery was introduced into China, probably from Mesopotamia and Persia.

The fact that during the reign of the Han Emperors one-third of all the taxes were hoarded in the tombs, and every dead person was accompanied to his or her grave by some emblems of their vocation in life, represented in clay, explains the profusion of mortuary examples in this collection.

The bulk of this display is of the Tang period, and of the types familiar to collectors—such as camels, horses, men and women afoot and on horseback—the animal subjects being more suggestive of animation and naturalness than the human fig-

ures. Two of the latter, from the fact that their headdresses are tall and hollow, probably served as vases. The Han figures are those of a mastiff dog and a horse saddled, both unglazed.

The sculptures, composed chiefly of reliefs of religious subjects, Buddhas and Bodhisattwas in niches, have, in many instances, been cut from the walls of living rock in which they were carved. Several bear inscriptions and all are of unusual interest.

Drawings and Etchings at Carroll Studios.

The Carroll Studios, 64 West 38 St., have arranged an unusually interesting exhibition of watercolor and chalk portraits and etchings. The chalk drawings are by Celia B. Seymour, who has recently painted a portrait of Mayor Gaynor. One of Otis Skinner, in the present display, is extremely good in character expression. Eleanor Barnard, who recently arrived from England, and is now painting the children of Mr. J. P. Morgan, Jr., shows two interesting watercolor portraits. The etchings are all by Americans, and many first prints and rare examples are shown. There are several charming heads by Larned, landscapes and street scenes by Frank W. Armstrong, a number of colored works of lovely quality by Thomas R. and A. V. Congdon and examples of Everett Warner, Joseph Pennell, Maud Squires, R. Pearson, Helen Hyde, Bertha Jaques, W. J. Quinlan, C. Gleason and many others equally important.

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EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Pittsburgh, Penna.

Entry blanks from Europe must be received by	Feb. 28
Entry blanks from America by	Mar. 10
Exhibits collected in New York by Budworth	Mar. 12-15
" " " Boston by Stedman & Wilder	Mar. 12-15
" " " Chicago by W. S. Thurber	Mar. 12-15
" " " Philadelphia by C. F. Haseltine	Mar. 12-15
Opening of exhibition	Apr. 24

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.

Eighty-eighth annual exhibition.	Mar. 14
Varnishing Day	Mar. 15
Opening of exhibition	Mar. 15
Closing of exhibition	Apr. 20

WITH THE ARTISTS

Warren Davis is holding at his studio, 7 West 43 St. through Mar. 5, a remarkably interesting exhibition of pastel studies of his well known nude figures. The excellent action, good drawing, and unusual grace of his nudes, is too well known to need description here. The works shown are all characteristic, and best of all, they are going at exceedingly modest figures. It is a rare opportunity for lovers of the beautiful to secure examples of work that even now is known to have been sold for many times what the artist is asking at his present sale.

Two wood engravings of rarely good quality, by William G. Watt, which have been given the place of honor at the Salmagundi exhibition, have been purchased by Mr. Samuel T. Shaw. It was unfortunate for the artist that no prize was awarded for this kind of work as the Committee were unanimous in their praise. They were therefore awarded Hon. Mention.

Lewis Cohen is planning to go to Italy in the early Spring, to remain several weeks, returning to his studio at Lyme for the Summer. At his 67 St. studio there are a number of his colorful landscapes, the result of his Winter's work. Among them is "Avignon" a well lit, luminous and effective work which he proposes to send to the Spring Academy.

Jules Turcas purposes leaving for his studio at Lyme, Conn., within a short time, to paint some early Spring landscapes. At his 67 St. studio he is painting some interesting Porto Rico subjects.

Henry B. Snell has moved from his studio at 37 West 22 St., where he had been for several years, and is now occupying the studio of George Clements, who with Mrs. Clements, is in Panama, and who will spend some time painting at Nassau, before his return in the late Spring. Mr. Snell will take a class to Europe next Summer, as usual.

Frederick Mulhaupt spent an industrious summer at St. Ives and on the Cornish coast. In addition to several interesting figure compositions which include some of his always well-painted nudes, there are a number of fine marines, strongly painted and full of life and movement. "Cornish Fishermen," a large canvas, and an excellent example, will be shown at one of the leading exhibitions in the near future.

H. Ledyard Towle gave a reception and tea at his studio in the new Chesterwood Studio Building, 12 West 8 St., last week. A number of recent portraits and landscapes were shown and evoked much favorable comment. This young artist has made a decided advance within the last few years. His work shows serious study and sympathy and his artist friends predict for him a successful future.

The many friends of Robert W. Van Boskerck, who has been kept in his studio for several weeks by illness, will be glad to learn that he has almost entirely recovered, and expects soon to resume his painting, interrupted by his illness.

Augustus Koopman, who is spending the Winter in this country, left last week for New Orleans, where he will remain for some days, after which he will spend some time in Atlanta, where he has been holding a successful exhibition under the auspices of the Atlanta Art Association. He will return to his Paris studio in the Spring.

Van D. Perrine, who has taken a studio in the Sherwood for the Winter, is holding an exhibition there of his recent work through March. Some of the canvases are in his familiar low toned sentimental key, but many of his later works are painted in a high and joyous key, and betray more color than usual. They are for the most part presentations of the Palisades, where he has his Summer studio. Seen from an individual view point, they are of especial interest.

Albert Lucas will hold an exhibition of some of his most recent works at the Copley Gallery, Boston, Mar. 3-15. These will include his scintillating and beautifully colored "Mermaid," "The Voyage of Life," shown recently at the Lotos Club, N. Y., and several nudes and nocturnes, all expressing his rare color sense and interesting individuality.

Alta E. Wilmot has recently completed an attractive miniature portrait of Miss Charlotte St. John Elliott, the singer. The color and arrangement are interesting and the likeness unusually satisfactory, a sympathetic work. She is now at work upon a number of oil portraits.

Mary Allison Doull recently completed a miniature portrait of Mrs. A. Mason for her daughter, Mrs. Vanderhoof. It was considered an excellent likeness and a charming work as well. Other of her recent portraits are of Miss Caroline Englehart, Mrs. Englehart and little Miss Laura Kell, a still life in "the little," has unusual charm.

An exhibition of recent paintings of Frank Townsend Hutchens, is now on at the Reinhardt Galleries, Milwaukee, Wisconsin, through Mar. 8.

Charles F. Naegle spent two weeks recently at his 67 St. studio, painting a portrait of a lady. He has now returned to Watertown, N. Y., where he has spent several months off and on, painting friezes for the library of that city. The friezes, which decorate three of the rooms, are commemorative of various historic buildings and museums in Jefferson Co. One of the rooms shows water falls, mills and bridges, and another contains a number of portraits of well known citizens.

THE DRAKE DINNER.

The dinner in honor of Alexander W. Drake, art editor of the Century Magazine, Dean of all art editors and beloved by the entire art fraternity and their fellows, on Tuesday evening last at the Aldine Club, was attended by some four hundred men, and by Mrs. Drake and one woman friend.

The dinner was in honor of Mr. Drake's seventieth birthday and was, of necessity, an auspicious occasion. The less said about the dinner itself, as a meal, and the arrangements, the better, but everyone enjoyed, as far as possible, in too small and ill-ventilated a room, where many could not even hear or see the speakers, the opportunity to join in felicitating the guest of the evening.

The affair should have been given in a larger room and where better food and service could have been had.

SALES AT ARMORY.

Some fifty-one of the exhibits at the International Display of Modern Art at the Armory were sold up to Thursday including 14 of Redon's works.

Other sales have been those of the sculptures "Torso" and "Dancers," by Duchamp-Villon; "Girl of the Woods," by Jacques Villon; "Girl at the Piano," study for same; "Young Woman," by Ethel Dimock; a group of eight watercolors, by Pierre Girieud; "Homage to Gauguin," by E. Zak; "En Ete," by C. Camoin; "Collioure," by A. Derain; "La Fentre sur le Parc," by A. de Sohsa-Cardozo; "Marine," and "Before the Bullfight," by C. Brandeis; "Mme. Pogany," by M. Manolo; "Femme nue Accroupie" and "Chula," sculptures by Jonas Lie; "Hilltop," by Walt Kuhn; "Morning" and "Girl with Red Cap," by M. Prendergast; "Landscape with Figures," by A. B. Davies; drawing by Francis McComas; "Gardasse," "Riva," "Das Dorf," by F. M. Jansen, and four color notes by D. P. Binley.

AMERICAN ARTISTS IN PARIS.

A special cable to The Times from Paris says: The greatest activity is manifested in American art circles here in the preparation for the Spring salons, and it is probable that the number of paintings and sculptures exhibited by Americans this time will be greater than ever before.

George Lawrence Nelson is sending in some of his pictures of Breton festival scenes brought back from a sketching tour last Autumn.

Edwin Scott, who owns Francois Millett's house at Gréville, has been making a specialty of outdoor settings, and is sending to the Salon a large painting representing Joan of Arc tending sheep on the hills of Domremy.

Walter Griffin will hold an exhibition of thirty of his landscapes, probably at Durand Ruel's galleries.

Paul T. Bartlett has been hard at work on the sculptures which he was commissioned to execute for the façade of the New York Public Library, and has been too busy to prepare anything for the Salon. He has just finished a large symbolical figure, entitled "Poesy."

Montford Coolidge has finished a series of decorations for the music room of a nobleman's villa near Rome. He has been spending the Winter in a tour of the chief historic monasteries in Belgium, Switzerland and Italy.

J. G. BROWN'S WILL.

The will of John G. Brown gives the value of the estate at more than \$10,000 personally.

The income is left to Emma A. Brown, his wife, until her death or remarriage. The principal is then divided into seven shares, of which four daughters, Charlotte Parker, Isabelle Cummings, Mabel A. Johnston and Florence M. Dodd receive one share each. Sarah Jessie Plumb, a sister-in-law, receives a life interest in one share, which after her death passes to Florence M. Dodd. George Arthur Brown and Oscar I. Brown get the income from the two remaining shares, the principal after their death going to Grace H. and Jessie H. Brown, granddaughters.

THE ARMORY PUZZLE.

The conundrum of the season in the New York art world is the identification of either the Nude figure or the stairway in a canvas entitled "Nude Descending a Stairway," in the Cubist room of the Armory at Lexington Ave. and 25 St., where the first International exhibition of modern art, organized and managed by the American Painters and Sculptors' Society, is in progress.

Up to date no one has been able to discover in this curious composition, reproduced herewith, either a figure of any kind or anything that resembles a stairway, and the wonder grows as to how and why the producer of this so-



NUDE DESCENDING A STAIRCASE.
Ten dollars to find the lady.

called work of art devised the title for his canvas.

The question has become a burning one, and the ART NEWS, moved by many appeals for the elucidation of the mystery—which it frankly acknowledges it cannot solve, herewith offers a prize of Ten (\$10) Dollars to any of its readers or subscribers who can write, in fifty words, a solution of the mystery, adjudged satisfactory by two well-known painters.

Competitors must so mail their letters as to reach the ART NEWS Office, not later than Thursday, March 6 at 6 P. M.

Special "Armory" Number.

The March number of "Arts and Decoration" is devoted entirely to the International Exhibition of Modern Art at the 69 Regiment Armory, and is called a "Special Number." The issue is well compiled and printed, and contains a series of descriptive and attempted explanatory articles, copiously illustrated, by Arthur B. Davies, Guy Pene DuBois, John Quinn, W. J. Glackens, Frederick James Gregg, William M. Fisher, Jo Davidson and Mabel Dodge, on the exhibition, with an introduction by Van Gogh.

The edition, while the wisdom of devoting an entire issue of an art magazine at this period of so crowded a season, to even so important an event as the Armory display, may be questioned, is most creditable, and although none of the writers throw any discernible light on the meaning of the foreign "Cubist" and "Futurist" exhibitors, their attempt to make this intelligible to the many art lovers outside the walls of Bloomingdale, is commendable.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

ANNOUNCEMENT.

Our recent Paris correspondent and Continental representative, Mr. M. Mayer-See, having resigned, owing to his removal to London, in which city he has resumed the artistic direction of the Marlborough Gallery, we have appointed Mr. Robert Dell to succeed Mr. See. All communications regarding the business of this Company in Paris or on the Continent, which demand immediate attention, may be sent to Mr. Dell at No. 9 Rue Pasquier, Paris.

THE ARMORY EXHIBITION.

It had been our purpose to devote space this week to a critical review of the so-called International Exhibition of Modern Art, now on at the 69th Reg't Armory, and which was organized and is managed by the youthful American Painters' and Sculptors' Society—but neither space nor time will permit.

We are the less sorry to be obliged to postpone adequate review or notice of this almost sensational display, as we are inclined to the opinion that it needs more time for proper digestion than the art writers and critics of this town, to judge from their effusions thus

far published have given to it. They have found themselves confronted with a problem beyond their solution, as we predicted last week, and the number of involved, tedious and lengthy essays on the new art movement in Europe, as evidenced by the exhibits of the "Cubists," "Futurists" and all the other "Ists" at the Armory published of late in the dailies, is appalling. We doubt if any art lover, who has even attempted to wade through these writers labored efforts to give any intelligent idea of the subject, is any the wiser as regards it today.

But let not these art writers or their public despair. Had we space to republish the "Trash" or to speak more boldly, the insane maulerings of certain of the French and English art critics the past two years on the new movements, it would readily be seen that our townsmen and women have done as well, and in the case of Mr. Royal Cortissoz of the "Tribune," far better. In fact it may be said that Mr. Cortissoz, alone of his fellows, has given some lucid idea of the tendencies, at least, of this so-called "new art."

We would call the attention of our readers to the fact that, entirely apart from the weird output of the "Eccentrics," there is on at the Armory an unusually good display of the work of such early and later foreign painters as Goya, Ingres, Monet, Manet, Pissaro, Sisley, Boudin, Puvis de Chavannes, Corot, Degas, Cezanne, Courbet, Delacroix, Daumier, Renoir, Redon, Matthew Maris, Van Gogh, Gauguin, the English, Augustus John Conden, Wilson Steer, and Nathaniel Hone, and of such sterling American painters as Ernest Lawson, Robert Henri, Homer Boss, George Luks, Wm. Glackens, Jerome Myers, Arthur B. Davies, Leon Dabo, Childe Hassam, Alden Weir, Gifford Beal, Bolton Brown, Geo. Bellows, D. Putnam Brinley, Mary Cassatt, Elmer McRae, Robert W. Chanler, G. Cimatti, Ruger Donoho, Kenneth Frazier, Walt Kuhn, Arthur Lee, H. Dudley Murphy, Van D. Perrine, the Presidents, Theodore Robinson, Albert P. Ryder, John Sloan, Allen Tucker, John H. Twatchman, and J. McN. Whistler.

There are also among foreign sculptors Rodin, and other leaders, and among Americans the names of George Gray Barnard, Chester Beach, Mahonri Young, A. St. L. Eberle, Karl Bitter, Solon Borglum, Bessie Potter Vonnoh and Enid Yandell, all stand out.

Here is therefore an exhibition of good work in painting and sculpture by some of the best artists now living and working both here and abroad, and well worth seeing, and yet this fine and exceptional display has been and is being neglected, while curious New York runs in to the Armory "to see the freaks," as if it were a museum, and art writers and critics seem to feel it necessary, with a few exceptions, to cater to this love of sensation.

ETCHING SELLS HIGH.

At a sale at Christie's of etchings and drawings by Old Masters, Feb. 26, the "Combat of Ten Nude Men," by Antonio Pollaiulo fetched \$3,675.

EXHIBITIONS (Continued)

Pictures by H. G. Dearth.

Henry Golden Dearth's second exhibition of paintings in his new method of expression, which he embraced last year, is on at the Montross Galleries, 550 Fifth Ave., to continue through Mar. 8. In subject many of the works resemble those in broken color of last year, but there is a notable advance in their handling. There is decided sureness of touch now, and it is evident that as the artist carries his method farther, his work grows stronger and more refined. These now shown scintillate with beautiful and joyous color, and while his point of view reflects the modern movement in art, are decidedly personal in expression. "The Embroidered Cross," which holds a prominent place on the west wall, is an extremely decorative work, painted almost entirely in pure vibrating color, evidencing close study of early Persian art, and enveloped with a sentiment, which greatly enhances its attraction. On either side of this work are two small canvases, "The Sailboat" and "An August Morning," painted in so simple and direct a manner that the observer is influenced to believe that in them the artist has most sympathetically and truly expressed himself. "The Grey Sea" and "The Surf, After Storm," two gray-toned marines, pulsating with life and movement, are among the most appealing of his works. There is beauty of color in "A Clear Pool" and "Pool of the Blue Rock." "The Persian Book," one of the larger decorative canvases, is sure to win favor, while "Gorse and Heather" is a work of beauty and distinction. In all there are twenty-two oils, so uniform in quality that it is difficult to make a choice. It is an exhibition that may be strongly commended to all art lovers.

L. M.

Miss Carlisle's English Gardens.

Mary Helen Carlisle of London will exhibit at the Knoedler Galleries, from March 3-15, a group of some forty-one pictures of "Famous Gardens in England," and art lovers will have an opportunity of seeing portraits of gardens not easy of actual access. The artist faithfully portrays her subjects and renders them with sympathy.

F. C. Frieseke at Macbeth's.

Frederick C. Frieseke is holding his second "one-man show" in America at Macbeth Galleries, 450 Fifth Ave., through March 10. This year he offers fifteen canvases, thirteen of which are garden scenes, each with single figures, probably the artist's wife, a picturesque and paintable subject, but the lack of variety in the works is wearying, and even in color they resemble each other too closely. "The Toilet," an interior, is a relief from the sameness of the other canvases. "Coral Earrings" is a colorful good work. "The Garden Umbrella" is tasteful in design, joyous and appealing. "Reflections," "Garden Path," "Sunny Morning" and "Garden Pool" are all interesting garden subjects, and seen separately they would no doubt better impress.

Turcas and Voorhees at Century.

A joint exhibition by Jules Turcas and Clark Voorhees was held at the Century Club last week. Twenty-five landscapes were shown by the former and some fourteen by the latter. Many of Mr. Turcas's works were in his best manner, tender in quality and agreeable in color. "After Glow," a landscape with horses plowing in the foreground, was one of the best works. "Spring Pastures," a landscape and sheep, was another good canvas, and "Indian Summer," "Shearers," "Boys Bathing" and "Florida Moonlight" also commanded attention. Clark Voorhees' group showed his usual interesting color and subject. "A Connecticut Farm" had a lovely sky, and "A May Morning," "Hemlocks and Snow" and "The Swamp Road" were joyous, appealing landscapes.

Medallic Art at Gorham's.

The mid-lenten exhibition of sculpture by G. Cariati at the Gorham Gallery, 36 St. and Fifth Ave., comprising plaques, portrait medals, coins in gold, silver, bronze, galvanized, etc., will continue to the 15th.

Over 150 examples of Mr. Cariati's work are shown—in religious as well as secular subjects, which represent in their delicacy and beauty of expression, the skill of this talented sculptor of bas-reliefs.

Noticeable among the pieces displayed is a processional cross made for the Rev. H. M. Gates, chaplain of the Chapel of the Intercession, Trinity Parish, of delicate workmanship; a tablet, "L'Angelus," of exquisite beauty, and a number of medals, some cast by Susse Freres in France and others in America, together with the finished sketches drawn as designs for the plaster casts, which are finally reproduced in metal.

Mr. Cariati, whose work is widely known

abroad and who for many years has lived in Paris, has now come to America to remain permanently.

Davies' Porcelains to Be Shown Here.

An exhibition, awaited with much interest, will be that of the George R. Davies' collection of rare Chinese porcelains recently purchased in England by Mr. Edgar Gorer and Dreicer & Co., of 560 Fifth Ave., which firm was associated in their acquisition, with Mr. Gorer.

Mr. Davies, the best known English amateur, whose keen judgment and accuracy in collecting made him the peer of the late Mr. Salting, and whose advice was of value as well to Richard Bennett in the assembling of his great collection, included in his porcelains, rare examples of the Ming, prior to the Kang-he and Yung Ching periods of the XVII-XVIII centuries, also represented, and fine monochromes such as the Sang de Boeuf shown in a remarkable 17½-inch baluster vase, Kang-he; eight or ten famille rose and an extraordinary famille verte vase of exquisite design and decoration.

The collection, which also includes what is probably the finest reticulated incense burner in existence and eggshell lanterns of rare quality, will be imported "en bloc" and shown at a later date in the Gorer galleries in the Dreicer building.

Women's Art Show at Exposition.

The group of women who were deputed to form an exhibition of paintings and sculptures at the Woman's Industrial Exhibition, at the Grand Central Palace, have arranged one of the most attractive rooms in the display. Over two hundred works are shown. Particularly welcome to the Art Committee are the examples of "Post" and "Neo-Impressionism" and even "Futurism" sent in. The jury of selection was composed of Catherine Day, chairman, recently returned from Paris, and one of the leading "Neos," Edith Burroughs, Margaret Owen, Gutzon Borglum and W. E. Schumacher, whose "Futuristic" records recently attracted numbers of people to the Woman's Cosmopolitan Club.

The works of advocates of the "New Art Movement" are happily given one side of the wall, while canvases by believers in "old-fashioned painting" occupy the other.

Among the exhibitors are: Ellen Emmett Rand, Martha Walter, Marion Swinton, Mary Foote, Clara McChesney, E. C. Lamb, Alethea Platt, Margaret Huntington (who has two good still lifes), Kate Dreier, Margaret Owen (who sends a well constructed nude), Dorothea Kepp, Carol Aus, Jane Peterson, F. Mix, Rhoda H. Nichols, Edith Paddock, Hilda Ward, Adele Lemindorf, Elizabeth Curtis, Susan R. Knox, Josephine Minturn, Mrs. Mottet, Constance Curtis, Sarah Sweeny and others.

Photos by Alfred Stieglitz.

An exhibition of photographs by Alfred Stieglitz is on at the Photo-Scession Gallery, 291 Fifth Ave., through March 14. They are typically artistic and personal, and may be classed among his best attempts. The subjects are landscapes, portraits and street scenes. The next exhibition at this gallery will be of a group of caricatures in monochrome and color, by Marius De Zayas.

J. J. Redmond at Powell's.

At the Powell Galleries, John J. Redmond is showing some sixteen winter and mountain scenes, painted with force and conviction, and with good atmospheric qualities. "Sunset" is a colorful work, "Early Morning" an appealing canvas, and "The Little Village," "Melting Snow," "The Breithorn" and "The Cheese Maker," the latter an interior subject, are all noteworthy canvases.

Catholic Club to Have Art Display.

Gaetano Previati, the Italian artist, who recently arrived in this country with over two hundred canvases, has requested the Catholic Club to exhibit his works, and it is expected that the exhibition will open in the club gallery on Monday, to continue through March 17. Among the paintings will be one posed for by the Countess Maria Tarnowska, who was sentenced to several years' imprisonment in Venice for bringing about the murder of her husband.

"Serious" Painters at Snedecor's.

A group of some twenty-nine American painters are exhibiting at the Snedecor Galleries, 107 West 46 St., through March 8. It is a harmonious and dignified exhibition, and includes the names as exhibitors of well-known and serious men, such as Bruce Crane, W. H. Drake, C. P. Gruppe, Edward Gay, Arthur Parton, W. M. Post, A. O'Kelly, G. H. Smillie, W. R. Leigh, D. W. Tryon, Gilbert Gaul, Frank De Haven, T. B. Craig, Eastman Johnson, Gustave Wiegand, R. A. Blakelock and others.

LONDON LETTER.

London, Feb. 21, 1913.

The exhibition of the National Portrait Society at the Grosvenor Gallery, contains a number of canvases of really exceptional merit, so brilliant in technique and so individual in character, as to impress upon the beholder a reassuring impression as to the future of English and foreign portraiture. Two portraits by John S. Sargent, those of Mrs. Adolph Hirsch and Mr. Robert Mathias, show this artist's extraordinary power of psychological analysis at its finest, while displaying at the same time his mastery of pure craftsmanship. William Strang sends a delightful portrait of Miss Nancy Strang, well composed and distinctly harmonious in color, while Philip Connard is pleasingly fantastic in his "I. Cromwell Gardens," in which a group of figures are boldly disposed and equally boldly painted. Mr. Connard is emphatically one of the modern painters whose work is of real significance. Orpen is here with a portrait of Sir Alfred Lawrence, showing some daring effects of lighting, and John Lavery in his portrait of the "Lady in Black" displays some exquisite painting as much in the accessories of the picture as in the face. James Pryde, Flora Lion and Gerald Festus Kelly are among a number of others who send up good, original work.

At the Galleries of Messrs. Tooth at 155 New Bond Street, W., there is now on an unusually good exhibition of water colors by British and foreign artists. Varied as these are in general style and character, there is none among them which does not testify to care in the selection, whether it be the work of new men, or of those of well established reputation. Perhaps the gem of the collection is Israel's "Scheveningen," probably painted about 1900 and an excellent example of the Dutchman's art. "Ducks and Ducklings," by Willem Maris is a good piece of work and the same may be said of some drawings by an artist whose name is unfamiliar to us, H. Gunneweg. A large drawing by Rosa Bonheur of a "Shepherd and His Flock" is not among the most interesting of this artist's work, but shows some sound painting in the details of the landscape and animals. Copley Fielding's "View over a Common" will please admirers of his work, and Birket Foster's "Fish Market near the Rialto" shows a fine quality of paint. The exhibition is one not to be overlooked.

Among this season's sales announced to take place at Christie's, that of the Oppenheim collection is likely to prove of interest. It is to include a quantity of decorative furniture and of miscellaneous art works, many of which will no doubt reach extremely high prices.

"La Gamme d'Amour," by Watteau, bequeathed by the late Sir Julius Wernher to the National Gallery, was hung last week above the Fragonard in the French room, and justifies its reputation as one of the most entrancing pieces of work which ever emanated from this artist's brush. This picture, which shows a gallant playing his guitar to a most bewitching lady, is a triumph of exquisite color and sensuous imagination. It was purchased by Sir Julius at the Lyne-Stephens Sale for about £3,500.

One of the most significant exhibitions of the Winter season is that of the paintings of C. J. Holmes at the Carfax Gallery. Mr. Holmes, who was formerly Slade Professor at Oxford, and now holds the post of Director of The National Portrait Gallery, is delightfully unacademic in his art, evincing an individuality of temperament

which distinguishes his work from that of any contemporary painter. There is no compromise and no acceptance of conventional tenets in his treatment of different artistic problems, but at the same time the technique is throughout sound and sincere, and his point of view is always worth careful consideration. His "Floods at Patterdale" is full of beauty, sky and fields forming a harmony of color which lingers in the memory and impresses by its very simplicity. "The Keep of Pembroke Castle" testifies to this artist's distrust of all that is superfluous and his elimination of all but the essential. This is an exhibition which is likely to have its influence on the younger disciples of the new school.

Mr. C. J. Tabor has lent his collection of china and pottery to the Whitechapel Museum. It contains typical examples of all the principal forms of ancient and modern ceramics. In addressing the audience assembled at the opening of the exhibition, Mr. Tabor spoke with feeling of the numerous forgeries which lay in wait for the collector of china and the difficulties which existed in consequence of acquiring a really authentic collection. He advised his hearers to refrain altogether from the habit!

A heated controversy is now in progress on the subject of whether Dublin is to pay for the erection and maintenance of a suitable building in which to house Sir Hugh Lane's collection of modern pictures. The prosaic element in the community would prefer to utilize the requisite capital in effecting municipal improvements rather than in instituting what is referred to as a "ante-mortem monument" to a London citizen. Sir Hugh has very reasonably made it a condition of the gift that the collection shall be suitably housed, so that unless the necessary funds be forthcoming shortly, the pictures will have been lost to the city.

L. G.-S.

BREDIUS VS. SEDELMAYER.

That Dr. Bredius on three occasions admitted having made previous mistakes, is urged by Mr. Sedelmeyer as affecting the value of the opinion of the former. In biblical language, Dr. Bredius now replies in a recently issued pamphlet that "it is for the man who has never made a mistake to cast the first stone." He states that he could point out similar instances in the career of Mr. Sedelmeyer, but in view of the advanced age of the latter, he has refrained from doing so. Attention is called to the omission by Mr. Sedelmeyer, of the opinion expressed by Dr. Bode on the subject, apropos of the Constance Rembrandt exhibition of 1898.

According to Dr. Bode's letter from Constance, to Dr. Bredius, the former had dissuaded the late Consul Weber at the time from the purchase of the picture.

In Dr. Bode's words "Mr. Sedelmeyer must now in any case take back the picture." Dr. Bredius adds that he recently had an opportunity of assuring himself that Dr. Bode's opinion of 1898 is unchanged.

Mr. Sedelmeyer's references to points of resemblance with known Rembrandt types, are quoted as instances of the skill of the imitator in assembling these types.

In other points Dr. Bredius cites instances of dissimilarity. He asks when did Rembrandt ever paint so ugly and disturbing a background as that on the left side against the "Van Dyck" head? He refers likewise to the fact that the head grows into the background, instead of rising from it. "Not a single instance exists of this character of work by Rembrandt," says Dr. Bredius.

"The figure of the accuser is Rembrandtish," Dr. Bredius admits, but adds, "it is not Rembrandt."

Reference is made to the eyes "lacking in light and life, resembling two black holes." Comparison is urged with the "Head of An Old Man," dated Dresden, 1654, or one year before the date assigned to the "Adulteress." "The difference is too marked," says Dr. Bredius.

In conclusion, Dr. Bredius adds, "You see my opinion of this picture is unchanged."

PARIS LETTER.

Paris, Feb. 21, 1913.

Business has been very dull here for the last two months, but it usually is at this time of year so far as the art trade is concerned. In the latter half of December people are buying presents and preparing generally for the New Year festivities; in January they are taken up with New Year visits and parties of every sort, and in February those who can afford the time and money are on the Riviera. But this year not only has the art trade been slack, but trade in general. The Balkan war is supposed to be mainly responsible for this condition, and the nervousness caused by the international situation has been aggravated by the action of the Bank of France in withdrawing gold from circulation. For months it has been almost impossible to get gold in Paris and one has had to take the change of a fifty-franc note in five-franc pieces. Public opinion is, however, becoming reassured and things seem likely to improve. Easter comes so early this year that the Paris season should be in full swing by the middle of April.

Coming Art Auctions.

Up to the present there has been no sale of any importance since Christmas except the big sale of jewelry at the end of January, and there will be none until March. M. Lair-Dubreuil will begin March 3 the sale of the property of an anonymous lady, deceased, which will last five days and is expected to realize between \$120,000 and \$140,000. The most valuable part of this collection consists of jewelry, but there are also some fine tapestries as well as furniture, and a certain number of old pictures and prints. Another sale, in March, will be that of the pictures belonging to the late M. Edouard Detaille other than his own works. They include nothing of very great interest. The third Rouart sale will be held in April; it will be much less important than the other two as regards quality.

By the way, I have good reason to believe that, in spite of denials, it was after all Mrs. Montgomery Sears, of Boston, who bought Degas' "Danseuses à la Barre" at the Rouart sale in December. At present the auction season of 1913 seems likely to be much less interesting than that of last year, although there may still be sales of importance that are not yet arranged.

Exhibitions Past and to Come.

Various societies and groups of artists are holding their annual exhibitions this month and will hold others in March. Among them the "Société Moderne," which shows as usual at Messrs. Durand-Ruel's galleries. It

contains a certain amount of interesting works, but has no particular "raison d'être," and the society seems to have been recruited somewhat at random.

More interesting is the show at the Druet gallery of paintings by Maurice Asselin, Henri Doucet, Lucien Mainsie, Claude Rameau, Emile Roustan and Eugène Zak, and of ironwork by Richard Desvallières. All these artists are "in the movement" and are worth watching.

M. van Dongen has recently had an exhibition at the Bernheim-Jeune galleries, which was worthy of his reputation, but I have just seen even more interesting work at his studio. M. van Dongen is taking a high place among the painters who are grouped under the title, "Post-impressionist."

Messrs. Bernheim-Jeune have at present an admirable show of paintings and water colors by Boudin, whose water colors sold so well in the Rouart sale. They announce for March 10 an

exhibition of about fifty paintings by M. Renoir, one for every year of his life as a painter. It is an excellent idea to give a chronological sketch, so to speak, of the work of one of the greatest living artists.

The exhibition season has indeed set in with its usual severity and it is impossible to mention a quarter even of the picture shows. The Salon des Indépendants will open March 1 for three months. It will again be held in a temporary building erected on the Quai d'Orsay, close to the Pont de l'Alma. This is an exhibition which should never be missed, for, although it always contains a large amount of rubbish, it always includes also a larger number of interesting works than are to be found in either of the official Salons.

Among the Dealers.

The sudden and unexpected death of M. Clovis Sagot has been deeply regretted by his many friends, among whom were several of the younger painters. M. Sagot was a dealer of the old school, whose clients were also his friends, but his taste in painting was extremely modern. At his shop in the rue Laffitte were always to be found pictures by Picasso, Herbin, Marchand and other "post-impressionist" painters, and he enthusiastically supported the "cubist" movement. No dealer ever had more pleasant relations with the artists whose work he sold; their interests were identified with his own and they looked upon him almost as a benevolent uncle. M. Sagot, who was only 59, was the brother of M. Edmond Sagot, the well-known print-dealer of the rue de Châteaudun.

M. Mori has taken a shop at 98 bis Boulevard Haussmann, which he will open on March 1, but he has no intention of leaving the house in the rue de La Rochefoucauld where he has hitherto carried on business and where he will still have pictures to show.

M. Jacques Séligmann, who has been in the South since his return from America, is now back in Paris. Mr. and Mme. Séligmann have the sympathies of everyone in the recent sudden death of the latter's mother, Mme. Grunbaum, a woman of exceeding intelligence and character.

ROBERT DELL.

FOREIGN ART NOTES.

Franz von Hatvany, the noted Hungarian painter and collector, who recently acquired in Paris Courbet's "Combatants," has donated the picture to the Budapest Art Museum.

Ferdinand Hodler of Geneva, the noted painter, has been appointed a foreign officer of the Legion of Honor.

The Folkwang Museum at Hagen, Westphalia, has recently acquired six pictures by Renoir and two sculptures by Rodin.

In succession to Professor J. Rahns at the University of Zürich, Professor Zemp of the Provincial Museum in that city has been appointed extraordinary professor of art history.

The Stuttgart Art Exhibition is to open May 8, to coincide with the Whitsuntide holidays.

An exhibition of paintings is taking place at the National Museum, Cardiff, and will last until March 28. It includes works by Millet, Corot, Manet, Monet, Whistler, James Maris, Cameron, etc. Turner is represented by his "Rockets and Blue Lights," for which Duveen Bros. paid \$129,000 at the Yerkes sale in New York in 1910, and which was erroneously reported as having been sold to Mr. Benjamin Altman of New York.

The bi-centenary of the city of Carlsruhe will be celebrated in 1915 by a jubilee celebration, to include an art exhibition, intended to give a comprehensive view of contemporary art. A special building for this purpose is being erected by the authorities. Professor Rudolf Hellwig of Carlsruhe is entrusted with the artistic direction of the exhibition, which is to open in May, 1915.

ART DEALING & ART DEALERS.

Writing on Art Dealing and Dealers in "Kunst und Künstler," Herr Julius Meier-Graefe remarks that "in the business side of art, the same factors are theoretically operative as in every other business, especially by the decisive law of supply and demand."

"In practice, however," he says, "there is a marked difference which calls for exceptional laws, chiefly arising from the existence of a personal element. The same work has a different value at different times—moreover, the relative difference of value in the hands of different owners complicates the question. In the coal or iron trade, while the merchandise may be more or less skilfully controlled or sold, it is the coal or iron which decides the value. Laboratory tests are not to be disputed."

Rembrandt's "St. Francis."

But, the value of an art work is subject to perpetual controversies, as only a few men are in a position to determine it with certainty. An illustration of this difficulty is afforded by the controversy as to the authenticity of the Rembrandt, "St. Francis," the sale of which to the English National Gallery failed, in consequence of the expression of opinion by the Director of the Berlin Museum, that the picture was not genuine, by which its value was depreciated. It was then bought for a comparative trifle by the astute Mr. Charles Sedelmeyer of Paris who resold it at a good figure to Herr von Nemes. The latter submitted a photograph to Dr. Wilhelm Bode, who declared it to be identical with an admittedly genuine painting in the Orleans collection, included in his own work on Rembrandt.

"Instances are numerous," continues Herr Graefe, "of the largely increased value of paintings under different circumstances. The instincts of collectors are uncontrollable. They will allow a masterpiece to escape them because they are out of humor or the size of a picture may not suit the position intended for it. One reason why German paintings do not take in Paris, is that the sizes of the former are unsuited to Paris apartments. Pictures of a size exceeding normal dimensions have been sold at astonishingly low prices from Paris to Germany. The French collector wants his pictures near him."

Art Values Rising.

"With regard to the value of art works," Herr Graefe says, "prices are undoubtedly rising notably for pictures, sculptures, textiles, tapestries, furniture and fancy articles; from Europe, China, Japan and elsewhere. Thus Paris has a collection of snuff-boxes, none of which are worth less than \$20,000. Spitzer had a Flemish tapestry, "Rest on the Flight," 65 inches wide by 85 high, which fetched at his sale in 1893, \$14,400. At last year's Taylor auction in London, the same tapestry fetched \$40,950."

"Apart from sales of various separate pictures and other art works," continues the writer, "interest attaches to the totals quoted as realized at several typical auctions of the past few years. Thus the total amount obtained at the Doucet auction last Spring equalled \$2,800,000. The Spitzer sale realized \$2,150,000, while that of Lelong aggregated \$900,000. The private sale of Rodolphe Kann collection is said to have realized \$5,000,000."

"That there is profit in skilful picture collecting," concludes Herr Graefe, "is illustrated by the fact that the Doucet collection, which sold for the equivalent of \$2,800,000 cost about \$800,000, during the twenty years it required to assemble it."

"The advance in value is highest in objects of Eastern art, which are in many cases of more recent introduction. An interesting description is given of the acquisition by Bing of the Paris collection of an enormous bronze Buddha, for some \$40, and of its subsequently going to America at more than 100 times that price."

COMING FOREIGN AUCTIONS.

Paris.

While some apprehension has been felt and expressed as to political conditions in Europe as likely to adversely affect the success of the important art sales of the coming Spring, such fears are groundless, as the auctions this year will be of an interest and importance, sufficient to overcome any adverse political and financial conditions.

On March 10-11 those portions of the late Edmond Detaille's estate, not specially bequeathed under his will, consisting of pictures, objects of art and tapestries, will be offered for sale by M. Lair-Dubreuil and his "expert" colleagues.

A few days later, or March 14, after a two days' exhibition at the Georges Petit Gallery, the Mannheim collection will be offered. It comprises ancient and modern paintings by Bellotto, Guardi, De Keyser, Hubert-Robert, Van Loo and others. At the same time will be offered eighteenth cen-

tury pastels, as well as furniture, miniatures, porcelain, sculptures, clocks and bronzes, and other art objects.

The next sale of importance will on April 14, 15 and 16 include the collection of the late M. Cheramy, a well-known Paris collector, noted for his taste, emphasized by the sales he made during his lifetime. Ancient and modern pictures and bronzes (notably works of Rodin) will be offered. M. Cheramy's library and his collection of autographs will be sold at a later date.

On April 21 and 22, another portion of the Rouart collection will be sold, to include modern oils, watercolors and drawings.

A series of three successive auctions of the collections of the late Eugene Kraemer will take place at the Georges Petit Gallery April 28-29, May 5-6 and June 2-5. These will include: Paintings of the French eighteenth century school, art objects and furniture; miniatures by Isabey, Augustin and other masters; bronzes, sculptures, furniture, chairs upholstered in antique tapestry, etc.

On June 8 the collection of modern pictures belonging to the estate of the late M. Louis Baudoin will be offered; including paintings by Bonvin, Bouché, Boudin, Daubigny, Diaz, Jules Dupré, Fantin-Latour and Gagliardini, D'Harpignies, Henner, Isabey, Jacque, Ziem, etc.

A sale of remarkable interest will be held June 9-13; that of the collection of the late Baron de Steengracht (of the Hague), composed of 118 paintings, 87 of which are antiques, including works by Rembrandt, Jan Steen, Hobbema, Terburg, Gérard Dow, Metsu, Pieter De Hoogh, Brauwer, Rubens, Teniers, Ruysdael and other masters.

It is further anticipated that the noted collection of John Bally, of London, will be shortly offered in Paris.

BROWNING RELICS TO BE SOLD.

An interesting sale is announced by Sotheby, Wilkinson & Hodge, probably in May, of the effects of the late Robert Barrett Browning, the son of Robert and Elizabeth Barrett Browning, who died in Italy last July 8. The objects to be sold include many interesting relics of Robert Browning and his wife.

The lots include pictures, drawings and engravings; literary manuscripts and autograph letters; books and sculpture, furniture, and personal relics.

The pictures comprise several portraits of Robert Browning and his wife, and old Italian pictures, mostly bought by Robert Browning for Casa Guidi, including a Christ at the Column, attributed to one of the Pollajoli.

The sculptures include companion busts in marble of Robert and Elizabeth Barrett Browning by their friend, W. W. Story, the American sculptor; a bust in marble and a replica in bronze of Robert Browning by his son; several others by R. W. B. Browning, including a head of Pompilia, heroine of the Ring and the Book, in marble; bronze head of a man, by Rodin, whose pupil R. W. B. Browning was for several months; portrait of R. W. B. Browning as a child, by Monroe (1858).

The books include many first editions presented to Mr. Browning. The MSS. include many of Mrs. Browning, embracing the original complete autograph MSS. of "Aurora" and a few MSS. of Robert Browning, including that of "One Word More" and the original complete autograph MSS. of "Asolando." The letters include many to Robert Browning from famous contemporaries, including Ruskin, Carlyle, Tennyson, etc., and the famous letter from D. G. Rossetti, asking Browning whether he was the author of "Pauline."

Mr. Gascoigne Mackie protests against the sale to the London Times, and the possibility that the numbers will fall into the possession of an American. He says the letters, when they were published with the consent of the poet's son, were at least edited. Now the actual holograph letters are to be sold to the highest bidder. Mr. Mackie adds:

"They will probably end by being handed around to relieve the boredom of the moment at some trifling, foolish ceremony in honor of literature across the water."

"The violence of Browning's resentment when he was pressed to permit his wife's letters to be published during his lifetime may be read in Mrs. Orr's life of the poet: 'What I suffer in feeling the hands of these blackguards, what I undergo with their paws in my very bowels, you can guess and God knows! No friend, of course, would ever give up the letters!'"

WARNER CHURCH SALE.

The sale last week at the Phila. Art Galleries of a collection of old and modern pictures, stated as having been formerly owned by the late Mrs. Ward, Church of Syracuse, N. Y., would appear to have been very

successful from the figures given out. A large Corot, "Lac du Ville d'Avray," was sold, it was announced, for \$17,000 to a New York collector, a smaller example of the same master, "Landscape and Figures" for an announced price of \$2,200, and still another, "Landscape and Cattle," for \$725. The well-known Diaz, "Hounds in the Forest," formerly in the Brandus Galleries, was sold, it was announced, for \$5,300, and the following familiar pictures, it was announced, brought the following figures, respectively: "Coming Storm," given to Troyon, \$900; "Banks of Oise," given to Daubigny, \$700; "Evening," given to Dupre, \$800; "Valley of La Touque," given to Troyon, \$1,500; "Normandy River," Thaoulow, \$3,200; "Cattle Crossing Stream," given to Troyon, \$1,650; "Cattle in Pasture," Carleton Wiggins, \$1,425; "Lady Hamilton," attributed to Romney, \$2,200, and "Countess of Oxford," attributed to Hopper, \$920.

YUNG PORCELAIN SALE.

The first session of the sale of the Prince Yung collection of Chinese Porcelain, etc., at the American Art Galleries, Thursday afternoon, resulted in a total of \$97,065. The highest figure of the sale was \$2,600, paid for a mutton fat jade vase by W. W. Seaman, agent.

The result of yesterday's and today's final sessions and the grand total will be published next week.

LICHTENAUER PICTURE SALE.

The first session of the sale of the J. M. Lichtenauer pictures at the American Art Galleries, Thursday evening, resulted in a total of \$4,175 for 79 paintings, an average of some \$52 each. Only nine pictures sold for \$100 or over—as follows: a Blakelock for \$100 (Holland Gallery), a Voltz, \$170 (Schultheis), a Daingerfield, \$145 (Rohlf), an Ochtman, \$135 (E. Frankel), a Geo. Smillie, \$230, the highest price (W. W. Seaman, agent), a Ben Foster, \$100 (J. Levy), a Hasenclever, \$105 (Holland Gallery), a Schaefer, \$110 (Schultheis), and a Lignier, \$105 (Holland Gallery).

The results of last night's sale in the Plaza Ballroom and the grand total of sale with table will be published in next week's issue.

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CHICAGO.

A reception was held at the Art Institute Thursday afternoon to mark the opening of the various exhibitions scheduled to remain until Mar. 16.

A review of these displays, those of Scandinavian painters, of the painters of the far West, and those by John W. Alexander, will be made next week. The success of the Chicago Artists' exhibition just closed has been most pleasing to all as there were more purchases than last year.

"Painting as a profession to the critic," is the subject of the third lecture to be delivered by John W. Alexander, Monday next.

Some important murals have been recently executed by Frederic Clay Bartlett for the council chamber of the city hall, all characteristic of that talented artist. "The Gifts of Illinois to the Nation," "Education," "Construction," and "The Chicago Fire," comprise an interesting group historically, even if treated symbolically. Mr. Bartlett admirably portrays the spirit so needful in adapting his compositions to architectural requirements.

A recent gift of a large painting, "Geese at Play," by Schramm-Zittau, to the Art Institute by Fritz von Frantius, who purchased it abroad, attracts attention, both as an example of the Secessionist movement, and for its joyousness and lovely coloring.

Edward B. Butler has presented another Inness to the Institute's collection of this artist's works, he has already donated, entitled "Entretat-France."

Harold Betts, whose painting, "Moonlight," was seen at the recent Academy display, is preparing an exhibition of portraits for Columbus, Ohio, and Chicago.

Some new commissions in the studio of Miss Grace Gassette, in the Fine Arts Building, include portraits of Mrs. Secor Cunningham, and James Keeley of the "Chicago Tribune." Miss Gassette remains until the season is over when she will return to her Paris home.

Among the Dealers.

Bronzes, including portrait busts by Jo Davidson, the sculptor, will be exhibited at the Reinhardt Galleries, from Mar. 3, for several weeks. Roullier's exhibition of engraved portraits exceeds expectation. It includes many by the most distinguished of line engravers. Among the 30 men represented are Durer, Audran, Blooteling, Edelinek, Masson, Nanteuil, Sharp, Heath, Van Schuppen and Beauvarlet. Mezzotints and Stipple Engravings are included in the exhibition.

W. Scott Thurber shows French, Holland, and American paintings by important men. Moulton & Ricketts' Galleries are always attractive although no special exhibition is now on. F. Hopkinson Smith's watercolors are now at O'Brien's, and hosts of admirers are in attendance.

Paintings by Couse, Bicknell, Robert Henri, Winslow Homer, Ritschel, Inness, Dougherty, Hassam, Bundy, and others are in Young's galleries.

Marshall Field & Co. show the oils of Charles P. Gruppe, recently at the Phila. Art Club.

Giselle D'Unger.

CONNECTICUT ART NEWS.

Hartford.

The third annual exhibition of the Connecticut Academy recently held here was very successful in points of attendance and awakened public interest. The exhibitors, nearly all affiliated with Connecticut in one way or another, included some well known artists who have residence—outside the

State—such as J. Alden Weir, R. M. Shurtleff, Clara M. Norton, Frederick J. Waugh, Oscar Anderson, and William R. Derrick.

The strong group of Hartford artists which forms the nucleus of the Academy, well represented the quality of the native element. Among these (including Robert B. Brandegee, Charles Foster and Helen Andrews of Farmington) were: W. Gedney Bunce, Charles Noel Flagg, D. F. Wentworth, Thomas Brabazon, James Britton, James G. McManus, Isaac H. Grant, A. J. Eaton, Robert F. Logan, C. J. Dietrich, Carl Rungius, C. E. Porter, R. C. Tuttle, F. A. Giddings, M. B. English, F. H. Storrs and Nonzio Vayana.

New Haven contributors included Max Delfant, George Albert Thompson, George Thomson, Edgar J. Taylor, Herman Soderstrom and Henrik Hillborn. Other contributors from about the State were: Birge Harrison of the Cos Cob colony, George F. Muendel of Rowayton, Walter Gilman Page, Sarah Talcott, Clark G. Voorhees of the Lyme colony, Joel Nott Allen, Alice Ball, E. D. Bradstreet of Meriden, W. L. Carrigan, Josephine Cochrane, Adelaide Deming, F. Usher De Voll, C. H. Freeman, C. P. Gruppe, Alfred Hepworth, Noble Ives, A. E. Jones of Windsor, M. L. Judson, C. C. Mase, Edith Monson, Josephine Paddock, Francisco Pausas, Jessie Goodwin Preston, William Silva, M. L. Weiss, E. A. Winslow and W. R. C. Wood.

Among the sculptures were pieces by T. Godebod, Helen Greenleaf, Mrs. Elizabeth Sage Goodwin and W. Pierce Roberts.

The Conn. Academy, organized in 1910, through the efforts of a group of the younger Hartford artists, is now established upon a permanent basis. Permanent cash prizes of substantial amounts will be offered by the Academy beginning next year.

Mr. J. Pierpont Morgan's memorial art museum now building here in honor of Junius S. Morgan is nearing completion under the direction of the architect, Benjamin W. Morris. The completed wing which now houses the collections of the Wadsworth Atheneum has recently acquired a set of medallions, the gift of Mr. Samuel P. Avery of Hartford, who, some time previously, had given a superb collection of medals by David D'Angers.

The Monsill collection of paintings (mostly modern French) is still on loan at the museum, which possesses permanently some fine old masters, such as Copley's "Mrs. Seymour Fort," Lawrence's full-length "Benjamin West," West's "Raising of Lazarus," Raeburn's "Peter Van Brugh Livingston," Morland's "Coaching Party," as well as fine examples of Constable, Gainsborough, Gilbert Stuart and John Trumbull; Maes, Bol, Van der Helst, Heemskirk, Teniers, Van der Meer, Jan Steen and Van Ostade; Corot, Troyon, Dupre, Isabey, Delacroix, L'Hermitte and Ziem; Church, Cole, Kensett, Sanford Gifford, J. Fitch and others.

Mural decoration is receiving some attention in Connecticut. Roel Crompton Tuttle of Windsor and Hartford, formerly a pupil of H. Siddons Mowbray, recently executed some religious paintings for the walls of the First Methodist Church. Robert Brandegee has been decorating the colonial schoolhouse at Farmington, Harold Green of Hartford has painted some frescoes in a Hartford assembly hall, and Albert Herter is at work upon a panel for the Supreme Court.

The sculptural decorations of the Conn. State Capitol, for which the architect, Mr. Upjohn, liberally provided, are gradually coming into place. Paul Bartlett and Richard Brooks have been providing statues for the north facade; Albert Entress has been cutting tympani from Bartlett's designs, and Herbert Adams and Herman McNeil have designed bronze plaques memorializing Senators Hawley and Platt, which have been set into the granite of the north portico.

Philip L. Hale of Boston, the visiting instructor of the Hartford Art Society, is giving a series of lectures on Art Anatomy in the Society's assembly room.

J. B.

DROUAI'S PICTURE SOLD.

An extraordinary auction sale of one painting, "L'Enfant au Petit Chien" (boy with a little dog), by Francois Hubert Drouais, was held Feb. 26 at the Hotel Drouot. The sale was advertised everywhere, a catalog de luxe was published and bought eagerly, connoisseurs were invited to a private view of the solitary canvas, and a preliminary public exhibition given.

After spirited bidding it was knocked down to M. Wildenstein for \$29,000.

BOSTON.

At the Vose Gallery there are shown 14 of Charles W. Hawthorne's latest works, all with typical charm and beauty of color. The artist's aim is apparently more for pictorial effect than verity. One of the best of the canvases is "The Song"—which had such success in New York. Other paintings are his "Provincetown Fisherman," "By the Window," "The Lovers," "Lilies," "The Flower Girl" and "Boy With a Bowl."

One can't help wishing the figures were a little less guiltless of anatomical construction.

At the Brooks-Reed Gallery are Louis Kronberg's recent paintings (the name can hardly be written without the addition of the inevitable "so-called American Degas"). Most of these were seen in his recent New York show, and are largely pictures of ballet girls in various costumes, poses, etc.

There is a certain something in Mr. Kronberg's work—apart from the subject, which makes for decided individuality. A really lovely picture is "Repose," a nude figure of a young woman, the flesh tints harmonizing deliciously in color with the soft old blue sofa—on which she half reclines. Another charming canvas is Mlle. Galli's little figure posed with outstretched arms for the dance.

At the Copley Gallery are Philip Little's breezy interesting landscapes, and more seascapes with the vivid luminous sky effects of which Mr. Little is so fond. A group of four watercolors claims close attention. An extremely well painted portrait of a young man by Rosamond Coolidge is also shown, while in the front gallery there are a number of handsome canvases by William Kaula.

At Doll & Richards an exhibition of a few choice paintings of the early Chinese school is being held.

Some of them go back as far as the Tang period, but many are more modern. Some choice Sang de Boeuf and peach blossoms are also shown.

In the print gallery are some street scenes in Boston, in pastel, by Arthur Goodwin, cleverly observed and executed little pictures of places familiar to all Bostonians. "Coasting on Monument Hill" is especially vivacious.

MORGAN PORCELAIN CATALOG.

Mr. J. Pierpont Morgan has presented to the Metropolitan Museum, a copy of the second volume of his private catalog of the Morgan collection of Chinese porcelains (privately printed).

The book, which fully describes and illustrates the collection, which has been for some time past, and remains at the Museum as a loan, is printed on heavy hand made paper, with rough edges. The typography is clear and the binding beautiful, and of course heavy, while the numerous plates are the finest of the kind ever produced, translating the varied and beautiful coloring of the porcelains and their texture in a marvelously truthful manner.

This unique work, whose preparation was begun by the late William M. Laffan, who had written some introductory notes before his death, and who was the author of the first volume, was continued and finished as a "Labor of Love" by Mr. Thomas B. Clarke, the eminent collector and connoisseur, than whom none was as well qualified for this difficult undertaking—in this country at least.

Mr. Clarke has held to the form of concise descriptions of the porcelains instituted by Mr. Laffan, permitting himself, only occasionally, to dilate a little on some piece of superlative rarity or beauty, or of both combined. In his introductory note, Mr. Clarke pays a tribute to Mr. Laffan and generously acknowledges the aid, in his own work, of Messrs. Dana Hubbard Carroll and Clarence J. Dearden. "The first," he says, "a warm friend of Mr. Laffan's, and the second his acquaintance and admirer."

Mr. Clarke also says: "When this catalog was under discussion, after the death of Mr. Laffan, who was my friend of thirty years' standing, I took up the work with great willingness, particularly as the owner of the collection thought I might complete the description of pieces which, in many instances, I had known long and well. * * * As our work progressed our eagerness and enthusiasm increased, with the pleasure we had in describing the exquisite pieces added to the former collection."

This and the first volume of this unique private catalog, form together and with the beautiful plates and excellent descriptions, a most sumptuous publication. Only 250 copies have been printed of each volume, and, while the work may be consulted in the Museum Library, it is understood that later on, with Mr. Morgan's permission, as the work is copyrighted, an ordinary edition, to conform with one of the first volume, will be printed, so that the entire collection can be studied with their aid.

COMING AUCTION SALES.

Philip M. Lydig Sale.

The news of the coming sale of the art property and collections of Capt. and Mrs. Philip M. Lydig, by the American Art Association on April 4 next, which became public two days after the ART NEWS had gone to press last week, and which is of interest in social, as well as art circles is not an entire surprise, as it has been known that Mrs. Lydig was in poor health and purposed a long absence, and that Capt. Lydig had left the Wall Street firm, with which he has long been associated.

The Lydig collections are chiefly composed of examples of Gothic and sixteenth century art, and have been formed in this city, Paris and London within the past few years. The pictures, while not many, are all of good quality, and include the well-known Botticelli, the "Venus" from the Ferroni collection, Madonnas by the Siennese painters, Sano di Pietro, Mattea di Giovanni, and Neroccio di Bartolomeo, Del Mazo's "Infanta Margarita," Coello's fine "Girl in Red" and two admirable examples of Moro, all shown at Copley Hall, Boston, last year.

There are some fine early French wood-carved figures from the Spitzer sale, two statues in limestone of the same period of the Loire school, two superior examples of Andrea Della Robbia, and others of the Della Robbia school, some fifteen well chosen Renaissance Italian marbles and fifteen bronzes, also of the period, and early Champleve enamels, reliquaries, etc.

The collection of early Ceramics is a varied one indeed. There are a few early Persian and Hispano-Moresque pieces, some Italian majolicas, and some Chinese T'ang and Ming glazed earthenware.

The tapestries and textiles include five famous Flemish panels from the Spitzer sale, some superb Italian velvets, and numerous altar frontals, church vestments and old Spanish banners.

The collection will be exhibited at the Lydig residence, No. 38 East 52 St., previous to the sale, admission by card only, to be obtained from the American Art Association.

The American Art Association will place on exhibition on Wednesday next in their galleries, 6 East 23 St., two art collections.

The first is part I, of the famous collections of Mr. Alexander W. Drake of the Century Company. It comprises old paintings, prints, old finger rings, antique samplers, silver, enamelled and pearl snuff-boxes, pewter, etc., and will be sold on the afternoons of March 10 to 15, inclusive, and the evenings of March 12, 13 and 14.

The second collection is to be sold by order of the Silk City Safe Deposit & Trust Co. of Paterson, N. J., executors of the late Wm. Ryle of that city, and comprises paintings, watercolors, sketches and studies by the late Julian Rix, and will be dispersed on the evenings of March 10 and 11.

The art collections belonging to Mrs. Arthur Johns will be placed on exhibition in the Anderson Galleries, Madison Ave. and 40 St., beginning today, to continue to the afternoons of sale (at 2.30 P. M.) of March 11-15, inclusive.

The art property to be sold embraces five pieces of French and English furniture, French bronzes, clocks and mirrors. There are also rare specimens of English and Continental China, French and Italian church vestments and a remarkable collection of Sheffield plate and silver.

A sale of interest to print collectors and dealers will be that of a collection of rare prints and drawings in the Anderson Galleries, Madison Ave. at 40 St., on the evenings of Wednesday to Friday next, inclusive, Mar. 5-7. Both the old and modern masters are represented by scarce examples in good condition. The portrait engravers are also represented, as well as the French decorative engravers, and there are also a few rare American portraits and early views of New York and Philadelphia.

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AND RENAISSANCE ART**AROUND THE GALLERIES.**

Mr. Charles Lowengard, of the old and well-known firm, "Lowengard," of Paris, arrived on the Mauretania yesterday.

Mr. Henry Duveen will sail on the Cedric on Tuesday for Italy.

Mr. Otto Bohler will sail for Paris next week.

Mr. Walter Dowdeswell, of Duveen Bros., who recently became associated with Duveen Bros., will sail for London on the Mauretania Wednesday next.

Some twelve landscapes by Inness are hung in the new Ainslee galleries, 569 Fifth Ave., among them a small "Fagot Gatherer," dated 1885, and the "Pool in the Woods," disclosing the painter at his best. There is also his "Niagara," a study of the great falls, with the town in the distance.

An exhibition of Washingtoniana is on at the Bonaventure Gallery, 601 Fifth Ave. The exhibition embraces portraits of Washington including one by Chas. Wilson Peale, busts in bronze, terra cotta and silver, miniatures, prints, rare books, a parchment document of the Order of the Cincinnati signed by Washington and a painting, "The Surrender of Yorktown," by Auguste Conder.

The New York Galleries of Moulton & Ricketts have sold the large and typical canvas, "Adirondack Woods," by A. H. Wyant to Mr. Ira M. Cobe of Chicago. The picture was purchased by the galleries from Mrs. A. H. Wyant who considers it one of her late husband's best works.

In these galleries there are now shown three recent examples of the veteran American landscapist Thomas Moran, one painted in the lower California coast, especially notable for its color, air and light.

An exhibition of twenty-six portraits and pictures by Albert Rosenthal, of Philadelphia, will open on Monday at the Ralston galleries, 567 Fifth Ave. Included in the exhibition will be strong and excellent presentations of the Hon. Edward D. White, Chief Justice of the U. S., Dr. John G. Clark, Surgeon in chief, Hospital of University of Penna. and others.

Voron and Chait, Inc., are showing a large assortment of Chinese vases and other art objects in their establishment, 418 Madison Ave. The vases comprise two black Hawthornes, fine peachblows and others of good quality besides several secured at the Borden sale.

Many interesting modern paintings by foreign and American artists are shown at the MacDonough galleries in the Astor Bldg., 20 West 34 St.

Mr. C. J. Charles has leased for speculative purposes the old residence of the late James Tolman Pyle at N. E. corner of Fifth Ave. and 53 St. Mr. Charles will replace the house with a six-story business building.

OBITUARY.

Ernest H. Behrens.

Ernest H. Behrens, an art lover and member of the Lotos Club died on Wednesday at his home, of pneumonia. Mr. Behrens was frequently seen at art auctions and bought occasionally. His most recent purchase of three paintings was made at the Borden sale.

HERE AND THERE.

Alphonse Mucha has come into the realization of a life ambition—the interpretation of the history of the Slavic race on canvas—through the generosity of Mr. Charles R. Crane, of Chicago. He is to paint twenty oils each 18 by 24 feet, to hang permanently in a special building at Prague, Bohemia. The canvases will be exhibited in America.

Two 16th Century andirons surmounted by figures of Apollo and Mercury, purchased by Mr. Jacques Seligmann at the Taylor Sale, July, 1912, are to adorn the new residence of Mr. George Blumenthal, at Park Ave. and 70 St.

A small canvas by Rosa Bonheur, "Deer in the Woods," has just been secured by a collector from the Ralston galleries. The work is characteristically typical in quality and is described in Rosa Bonheur's catalog of her sale.

An interesting historical letter from George Washington to Samuel Powell, dated Mt. Vernon, Feb. 5, 1789, referring to the election of Representatives to the first Congress, was sold at Christie's last week for \$1,250.

A number of exhibits from the annual Pa. Academy exhibition have been sold as follows: Wm. Ritschel's "The Fallen Comrade," D. Garber's "The Wilderness," Helen M. Turner's "Pauline," Richard Blossom Farley's "Sand and Sea," Alice Kent Stoddard's "Paper Dolls," Morris Malarkey's "Alice," Wm. M. Churchill's "The Sculptor" and Harold W. Camp's "Lingering Summer." Two bronzes, "The Chanticleer," by Albert Laessle and "The Boy and Turtle Fountain," by H. Creiner were also sold.

The Omaha (Neb.) Society of Fine Arts is considering the purchase of "St. Paul's Church, N. Y." by E. L. Warner, from its present exhibition.

The preliminary details have been arranged for the exhibition of contemporary American art, to open in Des Moines (Ia.), April 12 under the auspices of the Women's Club. The following artists, among others, have already consented to loan their works: Frank W. Benson, Gardner Symons, Willard Metcalf, Robert Henri, Emil Carlsen, Paul Cornoyer and Charles H. Davis.

L. Clarence Ball, of South Bend (Ind.), has just received a canvas, "After the Rain," by Alexis Jean Fournier. The picture is a gift in exchange for one of Mr. Ball's paintings.

Among the many paintings attracting attention at the exhibition of contemporary American art now on at the Peabody Galleries, Baltimore (Md.), are two canvases, "A Study of the Head" and "Street Scene in Bruges," by Miss Ruth A. Anderson. The artist who is a student of the Pa. Academy and Wm. M. Chase was awarded last year the highest prize at the Academy.

A portrait of Washington as a boy has recently come to light in Philadelphia. It has been in the City's possession for 100 years and was never publicly shown. Why the painting has been kept hidden by the city for this length of time is a mystery. It is a group portrait showing Washington standing in front of a house supposed to be his boyhood home. The other figures are those of his parents. This canvas, together with a large collection of relics and portraits of Washington, is now on exhibit in Independence Hall.

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EARLY BRONZE GREEK LIONESS.

Sold by E. and E. Canessa to Baron Henri de Rothschild.

AMERICA LOSES RARE BRONZE.

The reproduction of a bronze Greek lioness on this page, recently sold to Baron Henri de Rothschild, of Paris, by C. and E. Canessa, after it had been offered to one of the most prominent of New York art collectors, evidences the loss to the art treasures of America of an almost unique object.

The bronze, two feet long and one high, which is, with good reason, attributed to Miron, the early Greek sculptor, and the Barye of his period is beautiful and truthful in modelling. It was found at Bagdad, Persia, during the excavations by workmen for the foundations of a Consulate in that city.

It is indeed surprising that any American collector should have permitted this beautiful and historic object to be returned to Europe.

A Submarine Artist.

An unusual exhibition of submarine paintings was held last week at the studio of O. H. Pritchard in the National Arts Club Building, East 19 St. The canvases were painted by the artist under water in a divers' dress, off the California and Bermuda coasts, and on leather with a medium strictly his own discovery and which dries quickly.

SPLENDID PANELING COMING.

A cable to the "N. Y. Times" from London states that Mr. C. J. Charles has purchased "Rotherwas," the ancient and historic seat of the Bodenham family near Hereford. This mansion is mentioned in Domesday Book, and belonged to the Bodenham family since the reign of Henry I. The last member of the family, Count Lubenski Bodenham, died in 1912.

The chief inducement for the transaction is the marvelous paneling in the house which will be sent America. The Elizabethan banqueting hall is absolutely unique. There is a splendid frieze, with moldings, pilasters, and arches. The mantelpiece has four caryatides of "Justice," "Temperance," "Prudence," and "Fortitude," and the family arms, with twenty-five quarterings. This room is done in walnut, which is probably unique for that period of oak work.

Another Elizabethan room, not quite so rich, but still very sumptuous, is carried out in oak. A Queen Anne room is paneled in sycamore, and another room is in the same wood with yew-tree panels.

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